

GUILDHALL SCHOOL



# news

Autumn/Winter 2009

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Atwell  
on her  
meteoric  
rise

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Performance

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appointed Co-Principal  
Trumpet by the LSO

# Forthcoming Events

## **Verdi Requiem**

**26 September**

The Guildhall School kicks off its orchestral season with Verdi's great mass, written to mourn the poet Alessandro Manzoni and premiered 135 years ago at La Scala Milan.

## **Faculty Artists Series**

**29 October**

Martin Hathaway, saxophone

**16 November**

Paul Archibald, trumpet

## **Mahler 9/GSO**

**3 November**

The Guildhall Symphony Orchestra performs for the first time under the baton of James Gaffigan, Associate Conductor of the San Francisco Symphony Orchestra. Alongside Mahler's intense final symphony and Strauss's early wind piece is a new work from Guildhall composer Edward Nesbit. *Kojata* won The Ian Horsburgh Memorial Prize earlier in the year and here receives its world premiere, conducted by up-and-coming Guildhall conductor Ben Gernon.



## **Don Juan in Soho**

**8 – 12 October**

Molière's farcical, tragic, anarchic 17th-century original is relocated to modern day Soho...



## **Tipping the Velvet**

**19 – 22 October**

Oyster girl Nancy Astley meets male impersonator Kitty Butler and her fate is sealed. She falls head-over-heels in love, joins her music hall act and takes an exhilarating journey to the high and low-life of Victorian London.



## **L'assedio di Calais**

**5 – 11 November**

This new production of Donizetti's powerfully dramatic opera *The Siege of Calais* will provide a stimulating showcase for the School's current crop of talented singers and musicians.



## **A Midsummer Night's Dream**

**30 November – 3 December**

In Duke Theseus' court, Athenian law prevails, but in the forest Oberon and Titania hold sway; and while they quarrel, nature, love and even theatre are in chaos. In Shakespeare's action-packed comedy of enchantment, lovers entangle, fairies make mischief and Peter Quince attempts tragedy with his company of actors but raises more laughter.

## **Music Masterclasses**

Daniel Phillips • Chamber Music

Rachel Podger • String and Historical Performance

Christian Blackshaw • Piano

Graham Johnson • the Lieder of Johannes Brahms

Paul Lewis • Piano

Pola Baytelman • the works of Isaac Albéniz

Marisa Robles • Harp

LSO • Mastering Auditions

Susan Bullock • Voice

Ronald Brautigam • Fortepiano and Piano

Emma Kirkby • Voice

## **Drama Platforms**

**12 October**

Patrick Marber on *Don Juan in Soho*

**13 October**

Patsy Rodenburg: Presence and Power Presentation

**2 December**

Patsy Rodenburg: Speaking Shakespeare

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## Welcome to the Autumn/Winter issue of Guildhall School News.

Firstly I'd like to thank everyone who gave us feedback about the changes made in our last issue. The response was very positive and we have tried to incorporate some of your suggestions in here.

In this issue we look at how the Technical Theatre department is continuing to adapt its training in line with the changing needs of the industry, exploring the use of **Projection in Performance**; Rhona McKail and Duncan Rock give us an insider's perspective on the **Opera Course**; and Christian Burgess is reunited with 2005 graduate **Hayley Atwell** to talk about her burgeoning acting career. We also have advance notice of the School's next online venture: **podcasting** from our website.

The **Alumni Pages** include our regular **Over To You** and **Class Notes** sections along with details of recent and forthcoming **Reunions** and an appeal for information about jazz pianist Marian McPartland (née Margaret Marian Turner) from a documentary-maker.

If you have something that you would like us to include in the next issue, Spring/Summer 2010, email your news (and pictures please) to us at [editorial@gsmd.ac.uk](mailto:editorial@gsmd.ac.uk) by 15 February 2010.

Rachel Dyson Editor



(Please note, we cannot guarantee to include everything that we receive and we reserve the right to edit submissions.)

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The Guildhall School of Music & Drama is provided by the City of London Corporation



# Alison Balsom named female artist of the year at the Classical BRIT Awards

Guildhall School graduate is first British woman to win award



Congratulations to trumpeter Alison Balsom who was awarded Female Artist of the Year at the Classical Brit Awards 2009. Alison, aged 30, is the first Briton to receive the award since the annual ceremony was established ten years ago.

She was nominated alongside sopranos Anna Netrebko and Danielle de Niese, and was presented with the award by ballerina Darcey Bussell. Alison also performed during the ceremony at the Royal Albert Hall, which was broadcast on ITV1.

Alison graduated from the Guildhall School in 2001 and also previously studied at Junior Guildhall. From 2004-6 she was a BBC Radio 3 New Generation Artist, and in 2006 she won Young British Classical Performer at the Classical Brits. She is Principal Trumpet in the London Chamber Orchestra and records exclusively for EMI Classics; her latest disc features the Haydn and Hummel Trumpet Concertos.

Other nominees in the 2009 Classical Brits included Guildhall alumni Jonathan Ansell (Voice 2004), whose debut solo album was nominated for NS&I Album of the Year, Paul Lewis (Piano 1994), whose CD of Beethoven Piano Sonatas was nominated for the Critics' Award, and Guildhall honorands Sir Charles Mackerras and Sir Colin Davis, both conductors nominated in the Male Artist of the Year category.

## Dr Helena Gaunt awarded National Teaching Fellowship



Congratulations also to Dr Helena Gaunt, Assistant Principal (Research and Academic Development), who has been awarded a National Teaching Fellowship grant of £10,000 from the Higher Education Academy.

50 awards were given in total and the winners were chosen from 203 nominations submitted by further and higher education institutions across England and Northern Ireland. The award may be used for Fellows' professional development in teaching and learning or aspects of pedagogy.

Helena Gaunt was appointed Assistant Principal (Research and Academic Development) in 2008. She is an oboist, having been a member of the Haffner Wind Ensemble and Britten Sinfonia, and has taught at the Guildhall School for 18 years. Helena's research focus is one-to-one instrumental/vocal tuition. She has been at the forefront of generating the first accredited professional development opportunities for instrumental/vocal teachers in Higher Education in the UK, through a collaborative partnership with the Institute of Education. She also directed both of the Reflective Conservatoire Conferences to date.

Helena has published widely on aspects of instrumental and vocal learning and is a member of the Editorial Board of the British Journal of Music Education. She is also the deputy chair of a new Forum on Instrumental Teaching for the International Society of Music Education.

❖ **Jo Hutchinson** Marketing and Communications Manager



# Projections for the Future

The use of video and projection in live theatrical events is becoming increasingly popular with more companies experimenting with the medium. Despite its rise in popularity it is not yet represented strongly in technical theatre courses.

**With this in mind Ben Sumner, the Deputy Director of the Technical Theatre department hosted a seminar on 20th February 2009 called "Projection in Performance". The seminar was organised in partnership with Complicité and the London Centre for Arts and Cultural Exchange and was a lively and enjoyable day of discussion, demonstration and networking.**

Key questions for discussion were:

- What is driving the popularity of projection in theatre?
- Should video design be taught in isolation as a discipline akin to lighting design or sound design?

- How should training address the needs of directors, choreographers, and actors?
- Is there an industry demand for more video designers and operators?

12 presenters and 137 delegates (of whom 15 were Guildhall staff and students) took part in the seminar with the keynote speech given by Simon McBurney, Artistic Director of Complicité.

Presentations were given by a diverse group of practitioners from the performing and visual arts as well as academics. Organisations represented were:

- Complicité (Simon McBurney)
- DV8 physical theatre (Lloyd Newson)
- Forkbeard Fantasy (Chris Britton)

- Mesmer – video and projection design (Dick Straker & Finn Ross)
- School of Performance & Cultural Industries, University of Leeds (Scott Palmer & Dr Sita Popat)
- Rose Bruford College (Hansjörg Schmidt & Rachel Nicholson)
- The Gray Circle (Thomas Gray)

Individual presentations were made by:

- William Dudley, Theatre Designer
- Sophie Clements, Visual Artist

The day was a huge success with many participants requesting a repeat as they hadn't been able to see all the presentations and felt there was so much more to be said.

❖ **Ben Sumner** Deputy Director of Technical Theatre



Discussion panel

# Collaborative Masters completes its first pilot year

**T**his year the Guildhall School has piloted aspects of an exciting new masters programme in New Audiences and Innovative Practice. It has been developed by the Guildhall School, Prince Claus Conservatoire Groningen, Royal Conservatoire The Hague in the Netherlands, Iceland Academy of the Arts and Jyväskylä University of Applied Sciences in Finland.

The programme explores the diverse practices of creative contemporary musicians as performers, leaders, entrepreneurs and reflective practitioners. Highly personalised, it is underpinned by a comprehensive mentoring programme which leads students towards a final performance they curate and take part in. When this MMus is fully up and running, students will spend a semester abroad collaborating with other musicians from across Europe.

A mixture of postgraduate students, graduates and members of staff took part in the pilot year, trialling units in Leading & Guiding, Action Research and Project Management. They engaged in a range of action research projects, had lessons with a number of leading music management practitioners and even helped lead a practical project involving 300 young people from across east London.

A number of modules will continue to be piloted during the 2009/10 academic year, with the full programme due to start in September 2010. If you would like more information about the programme, or would like to be involved in the pilot, please contact Hilke Bressers ([hilke.bressers@gsmd.ac.uk](mailto:hilke.bressers@gsmd.ac.uk)).

❖ **Hilke Bressers** Curriculum & Research Co-ordinator

My professional horizons have already broadened greatly as a result of participating in this pilot year

Pilot year student

# Urban Sounds London '09

With over an hour of scintillating and delightful music, one highlight from this year's events calendar was the inspirational *Urban Sounds London '09* concert.

Guildhall Connect's *Urban Sounds* was presented as part of the one year celebration of LSO On Track, a music partnership which brings together the London Symphony Orchestra, the Barbican and the Guildhall School, with the Olympic host and Thames Gateway boroughs of East London. The performance demonstrated how the Barbican Campus 'Link' partners are working together to provide a comprehensive package of high quality artistic experiences for young people across East London. Featuring young musicians, Guildhall School students, recent graduates and LSO players, the evening was a wonderful celebration of top quality music making.

The young musicians involved represent an exciting new generation emerging from East London. They are encouraged to perform and create music that expresses their varied musical tastes. Each ensemble's repertoire combines various elements from jazz, samba, rock, electronica, classical and folk music.

The rehearsals leading up to the performance looked and sounded quite different to traditional ensemble practices. Working away from music



stands and manuscript paper, the musicians work on lengthy and complex pieces from memory. Frequently dividing into small groups, the young people take responsibility for composing and rehearsing new sections of music. A constant buzz of excitement and activity can be heard as musicians share their initial ideas and gradually develop them into fully fledged pieces. The whole process, reliant upon developing close collaborative relationships between participants, results in compositions that are highly original, at times musically challenging and always aurally exciting.

This energy was carried forward into the performances. Opening the show, *Us* delivered a stunning jazz fusion composition. This piece was complemented later in the show by *Future Band's* atmospheric African influenced composition which was enhanced by live visuals created by Sophie Clements, tutor for MAP, Guildhall's yearly collaboration with the Royal College of Art.

Showcasing the Guildhall's close connections with partner organisations, two of the performances were delivered by ensembles run in local schools and colleges: The *Morpeth Band* (Morpeth Secondary School and Globe Primary) performs pieces incorporating large improvised sections, and *NASHA* (based at Newham Sixth Form College) which combines western pop music with South Asian musics.

Two other performances highlighted the ways in which the campus partners are collaborating to develop new opportunities for young people. *Redshift*, made up of members from



the recently formed Barbican Young Orchestra, Guildhall Connect and LSO Fusion Orchestra, created a subtle and fascinating performance fusing contemporary classical music, jazz and rock. Similarly the Barbican World in Motion Drumming Group produced a spectacular (and very loud) highlight to the show. Containing ensembles from three schools, *Pulse* samba band (Morpeth School), *iCan* (Stoke Newington School) and *Regal* (Elizabeth Garrett Anderson Language School) the young people were led by recent graduates of the Guildhall's Leadership course.

The concert concluded with a finale involving over 200 performers, representing all the groups performing during the evening. For the young people involved it was clearly a unique experience, performing in the packed Barbican Concert Hall it was evident how much the experience had inspired them to continue creating and performing music.

❖ **Rob Wells** Deputy Head of Professional Development

# Guildhall singers aim to conquer the operatic world!

The 2009 summer term opera production was a double-bill of Martinů's *The Marriage* and Rossini's *La cambiale di matrimonio*. Rhona McKail and Duncan Rock, who played the roles of Podkolyosin and Agafya\* in *The Marriage*, took time out of their busy rehearsal schedules to tell us a bit about the challenges of training to become a professional opera singer at the Guildhall School.



## What made you decide to pursue opera studies specifically?

**Rhona:** I love acting on the stage and classical singing, so opera is perfect for me.

**Duncan:** My interest in opera really built up gradually. I always loved playing music, but if you asked me what opera was five or six years ago I would have had absolutely no idea. In high school I played guitar in a Jazz band and wanted to be a rock star. It was once I started coaching and singing in the chorus at the West Australian Opera that I thought this was something I could do and wanted to do professionally.

## What aspects of the Opera Course do you feel have had the biggest impact on you?

**Rhona:** The Guildhall School Opera Course is a great all-round course, which allows you to develop as an artist while treating you as a professional musician. It takes all the different components from drama and movement and combat lessons to coaching with professional répétiteurs and conductors to performing in full scale productions.

**Duncan:** The drama sessions with Martin Lloyd-Evans. The topics we covered were completely new to me and really opened up a whole

new performance world that I had not experienced before. He works from a firm Stanislavskian basis, with a strong emphasis on character understanding and development. This style of working and the amount of thought, time and effort it requires was brand new to me. It continues to be very challenging but extremely rewarding.

## How do you approach learning to sing in other languages?

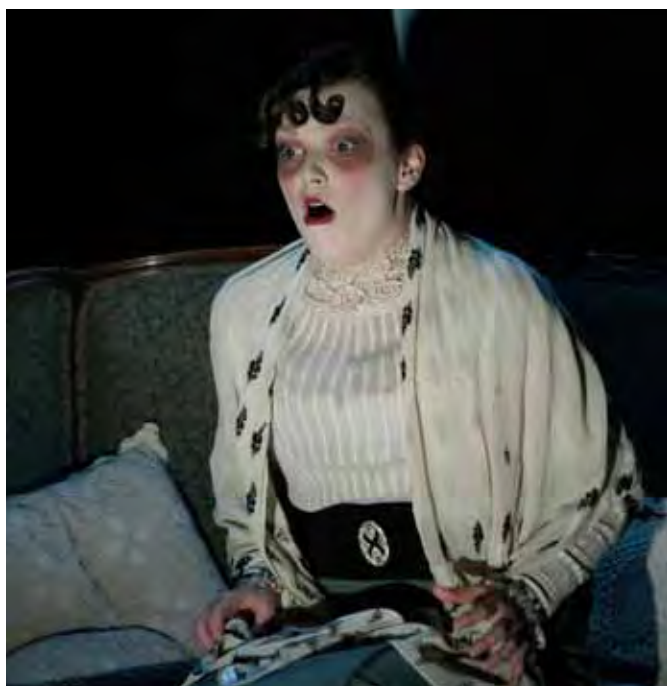
**Rhona:** In order to sing in another language it would obviously be best to be a fluent speaker of that language. I am not

completely fluent in any of the foreign languages that I sing in, so I have a basic knowledge of the structure of the language and I make sure that I know what every single word means. I also require coaching from excellent language coaches (usually native speakers) so that any mistakes can be corrected and this also makes sure that the flow of the language is convincing. I can therefore give the impression of being fluent in that language, which in turn allows the audience to enjoy the performance without being distracted by linguistic inaccuracies.



**Duncan:** I use a system called the International Phonetic Alphabet (IPA) with all languages. For opera we are lucky to have a series of books with IPA transliterations as well as literal translations for most mainstream operas. It is then a case of committing the pronunciation and meaning to memory (which can take a while). Once this is done I feel very comfortable expressing myself in other languages. I am a strong advocate that singers need to be familiar with the meaning of every single word they are singing in whatever language. If they are not then so much of the hard work and genius of the librettist (or poet) is lost.

**What is the most challenging aspect of your role in *The Marriage* and what is the most enjoyable?**



Rhona McKail

**Rhona:** The physicality of the role. And not allowing Agafya's tension and awkwardness to detrimentally affect my singing. The most enjoyable thing is the humour in the piece. We have all really enjoyed being funny and hope that the audience find it as amusing as we have.

**Duncan:** Podkolyosin is very different in temperament to me. He is content to lead a stagnant and uneventful life. In fact, the thought of any type of change to his lifestyle terrifies him. Trying to understand and come to terms with a character of this nature has been a struggle.

I have enjoyed many aspects of rehearsing this piece, but in the end it all boils down to the other cast members and our working (and social) relationships. I feel fortunate to be able to work so closely



Duncan Rock

with people I admire and respect as both professionals and friends.

**Which role have you most enjoyed playing in your operatic career to date, and which role would you most like to play given the opportunity?**

**Rhona:** I always enjoy what I am doing at the moment so Agafya is my most enjoyed role to date. I would love to play Susanna in *The Marriage of Figaro*.

**Duncan:** In the first term opera scenes I played Prince Andrei in the final death scene from *War and Peace* (Prokofiev/Tolstoy). It was such a fantastic challenge playing a character on the brink of death slipping in and out of madness. It was

also very exciting to present a piece that is seldom performed. There weren't 1001 past performances of the greatest baritones in the world to compete with or feel I had to copy. It was quite liberating.

There are far too many roles I would like to do to only mention one. Although in my dream world I would love to tackle some of the mythical Wagnerian roles (Wotan, Kurvenal, The Flying Dutchman). Maybe in 150 years or so.....

**What are your plans for after you leave the Guildhall School?**

**Rhona:** When I leave the Guildhall School I will be covering the role of Ortensia in Martinů's *Mirandolina* for Garsington Opera and then will be singing the role of Ann Trulove for British Youth Opera in the summer. After that...I go off into the wide world and hope for the best!

**Duncan:** I would like to go into a young artist programme somewhere or a German opera studio. And then who knows – conquer the operatic world!

\* Rhona shared her role with fellow Opera Course student Lucinda-Mirikata Deacon.

❖ **Jenny Beer** Development Administrator

# Gold Medal results 2009

The Gold Medals are the highest accolades awarded annually at the Guildhall School.

The Gold Medal award for music was founded and endowed by Dr H Dixon Kimber in 1915. Today the music prize includes a sum of one thousand pounds alongside the medal, which is donated by the Worshipful Company of Musicians.

The runner's-up Glass Trophy is donated by the Worshipful Company of Glass Sellers and the Accompanist's Prize by Alderman Dr Andrew Parmley.

In 1963 the first Drama Gold Medal was awarded to an acting student. The Technical Theatre Gold Medal prize was established in 2001.

## Music



### Winner: Gary Griffiths

Gary received a 1st class BMus from the Guildhall School and will complete his MMus this summer. His future plans include *The Dog and The Innkeeper* *The Cunning Little Vixen* for Grange Park Opera, and he will study on the Opera Course from September 2009.

Gary, a baritone, is the third successive singing Gold Medal winner to have been the pupil of Susan McCulloch, following soprano Katherine Broderick in 2007 and mezzo-soprano Anna Stéphanie in 2005. On winning the award Gary said "I would like to thank my wonderful teacher – Susan McCulloch – without her this would not have been possible."



### Runner-up: Jonathan Sells



### Accompanist Prize Winner: Marek Ruszczyński

## Drama



### Winner: Lois Jones

Lois spent nine years acting on the Welsh soap opera *Rownd a Rownd* before coming to the Guildhall School to train. She played Hilda, the wife of artist Stanley Spencer in the production of *Stanley* last autumn. Lois has recently signed with the theatrical agents Sally Hope Associates.

## Technical Theatre



### Winner: Nick Woolley

During his time at the School he did a placement on *Priscilla Queen of the Desert* at the Palace Theatre. Nick completed the course on Friday 10 July and began work on Monday 13 July as third electrician on a year-long tour of the West End production of *The Sound of Music*.

# Hazel Sharples Memorial Prize

2009 is the 10th anniversary of the Hazel Sharples Memorial Prize which is awarded each year to a graduating Technical Theatre student, voted for by his or her peers. The Hazel Sharples Prize was set up in 1999, in memory of the much-loved stage manager and arts officer who died suddenly in 1995 after a short illness. Hazel had worked for the Royal Opera House, Glyndebourne and the National Theatre, and chaired the board of the Warehouse Theatre, Croydon. Hazel had no personal association with the Guildhall School so we were delighted when her friends, through other connections, chose to make this a prize for a Guildhall student.

Hazel's friends gather each year for a performance of the musical to remember Hazel and to award the prize, which is given to a student who most embodies Hazel's characteristics: a bit of a maverick with a wicked sense of humour.

The 2009 award went to Rachel Gillard. She was presented with the award by Catherine Comerford, Managing Director of *The Stage* newspaper, after a matinee performance of the School's musical *Damn Yankees* on Friday

3 July. In her final year Rachel was Stage Manager for the Autumn Opera, Stage Manager for the Guildhall Festival and Deputy Stage Manager for the Summer Term Opera Double Bill. Rachel finished her time at School on secondment to the Donmar Warehouse for their production of *A Streetcar Named Desire*.

Past recipients of the prize have pursued careers in the theatre industry working for institutions such as the Royal Shakespeare Company, Opera North, Glyndebourne, Gala Theatre, Durham, Royal Opera House, English National Opera, and for various West End productions, national and international tours. We were delighted that previous winners Gemma Tonge (2002), Company Manager at Sadler's Wells for the London and International tour of *Sutra*, and Andy Pye (2008), Technical Manager for Campus West Theatre, were able to be with us for the 10th anniversary celebrations.

Next year's Hazel Sharples Prize will be awarded on Friday 9 July 2010.

❖ **Lisa Evans** PA to Drama Division



2009 winner Rachel Gillard (centre) with Jason Barnes and Catherine Comerford

## Michael Bryant Award



Judith Coke and Jake Fairbrother

Each year students in the final year of the Acting course are given a remarkable opportunity: to demonstrate their skills on the stage of the Olivier Theatre, in front of a panel of judges made up of the Artistic Director, Head of Casting and Casting Assistant of the Royal National Theatre and a highly respected actor (this year: Zoë Wanamaker).

The Michael Bryant Award is a prize for verse speaking that was established by Judith Coke in memory of her late husband, the actor Michael Bryant, who was a lynchpin of Olivier's original company at the National Theatre.

All third-year students present a sonnet and a speech from Shakespeare before an independent

panel of judges from the theatre industry. That panel then select nine students to perform before the final judges on the Olivier stage.

This year's winner was Jake Fairbrother. Two other finalists, Lois Jones and Oliver Gatten, were also given special commendations by the panel.

❖ **Rachel Dyson**

## ► Podcasting from the Guildhall website

Anyone who has studied at the Guildhall School will agree that its world-class reputation is down to the quality of its teaching, thanks to the huge number of professors, tutors, visiting artists, directors and creative teams who come to work here. The School is lucky enough to attract some of the biggest names in the business to share their experience and knowledge with current students.

But how much do we know about the leading professionals who come through our doors each day? How did they get to where they are today? What is it like to work with Guildhall students before they embark on their careers?

This autumn the School launches a series of free podcasts interviewing visiting theatre directors, opera directors and music professors who are performing as part of the ongoing Faculty Artist Series. We'll be grilling them on the events they're working on, how they prepare for them, and what's special about being part of a Guildhall School performance.

Podcasts will be available to download from the School's website from September. Visit [www.gsmd.ac.uk](http://www.gsmd.ac.uk) for all the latest Guildhall School news.

❖ **Jo Hutchinson** Marketing and Communications Manager

## 16-year-old percussionist Daniel Marks wins Junior Guildhall Lutine Prize



Junior Guildhall's most prestigious award, The Lutine Prize, was won by percussionist Daniel Marks on Saturday 11 July in a showcase of young talent at the Guildhall School. Daniel, beat five other finalists with a programme including

*Dream of the Cherry Blossoms* by Abe, *Hugh's Chilled Red* by Emslie and *Ghanaia* by Schmidt. His prize includes the chance to perform with a leading Junior Guildhall ensemble as well as a cash award of £1000, given by an anonymous donor. The prize was adjudicated by Paul Archibald, Head of Wind, Brass and Percussion at the Guildhall School, and counter-tenor Paul Esswood.

Daniel has studied at Junior Guildhall since the age of ten. He is currently principal timpanist in the Junior Guildhall Symphony Orchestra and will become principal percussionist in the Autumn Term. Daniel achieved a distinction in his Grade 8 Orchestral Percussion, passed his Grade 8 in Drum Kit and has also taken graded exams in piano. He studies composition at Junior Guildhall and hopes to study Music Technology for A-Level. He has also been acting since the age of three at a Sunday drama college and has featured in two West End productions, *Beauty and the Beast* and *Chitty Chitty Bang Bang*. He hopes to follow a career in music or drama.

❖ **Jo Hutchinson** Marketing and Communications Manager

## Congratulations...

...to Junior Guildhall students Richard Rayner and Eoin Roe who won Young Drummer of the Year 2009 and BBC Young Composer of the Year 2009 (Junior Category) respectively.





# Junior Guildhall

## Double Bass Day

23 May 2009

*After the success of our Rare Breeds day held in October 2006 I have been keen to host a similar event to introduce complete beginners to the double bass, an instrument which many might have not seen or heard about before, as well as provide opportunities for those who play the double bass to get together.*



We decided to aim the day at students aged 7-18, covering complete beginners, those who already play an instrument but had never tried the bass and wanted to have a go, and students already having double bass lessons.

We wanted to come up with events that everyone could be involved in and started the day with a Brain Gym Workshop with William Bruce, Head of Strings at Junior Guildhall, which got everyone awake and raring to go.

Masterclasses and workshops were given by Paul Kimber, Liz Hosford, Lucy Heath, William Bruce and Drusilla Redman. We also welcomed back Jean Giles, a former member of the Junior Guildhall staff who returned to help with all the activities. We were delighted that The Contrabass Shoppe sponsored our Healthy Musician Workshop and brought along a trade stand. They were able to advise students in choosing an instrument and had a wide range of instruments and accessories for students to try and the Barbican Chimes Music Shop provided a special offer discount voucher for the day.

The Try Out sessions, with a range of instruments of varying sizes to accommodate the wide age and height range of the students, were a great success. Some of the students took to it so well that they actually played the double bass in the massed ensemble later in the day.

As a central aspect to the day, I wanted all students to experience the impact of being involved in a massed ensemble so that everyone, whatever their level, would perform in a concert during the day. The ensembles were led by Liz Hosford and Lucy Heath who rehearsed

the different groups throughout the day and managed to put on a concert after just one combined rehearsal of 30 minutes!

Paul Kimber gave a very encouraging masterclass for students selected from across the age ranges both from within Junior Guildhall and external applicants. The performers were Elliott Neal, Komeno Eleyae, Freddie Jensen, Sarah Palmer and Asgeir Faben all of whom were accompanied by staff accompanist John Flinders. None of the performers appeared to be daunted by the prospect of playing to a full Music Hall of other bass players, their parents and friends.

The day concluded with Paul Kimber taking to the stage for a recital with John Flinders to round off the day taking us on a tour of the many facets of double bass playing. The programme included Bach, Bottesini and Mozart along with some jazz by Pattuci and finishing with Paul's own *Danny Boy Variations* written during his time as a student at the Guildhall School.

The atmosphere of the day had a great buzz and I am sure has made a huge impact on those students who experienced playing the double bass for the first time. For those who were already playing, many were delighted to make like-minded friends and feel inspired to improve their playing. I am very grateful to all my colleagues who worked with such enthusiasm on the day and to the 70 students who travelled from across the UK to attend the event on a half-term Saturday.

Our next event will be a Viola Day on Saturday October 24th 2009.

❖ **Alison Mears** Head of Junior Music Courses

# Guildhall revisited

*Hayley Atwell (Acting 2005) got her first acting job two and a half weeks after finishing the course and has been in work ever since. She has starred in feature films (Brideshead Revisited, The Duchess, Cassandra's Dream), TV dramas (The Line of Beauty, Mansfield Park) and on stage at the National Theatre, the RSC and in the West End.*

*Head of Acting Christian Burgess talked to Hayley about her experiences so far, studying at the Guildhall and working with her fellow graduates.*



**You've had a meteoric start to your career. Did you expect that?**

No. There were moments during the training when I just thought I don't know what I'm doing at all and I was so overwhelmed by it and then getting out into the industry at the end of third year thinking: "Ok it's up to me. I can't rely on anything other than what I've got inside me; the tools that I've learnt from here."

When I realised that you can't plan or control things as much as you want to there was a sense of relief because it felt that I was not necessarily the one to blame if things went wrong!

**Do you find that if your name is attached to a project and is used to interest people in the project, that you have a different sense of responsibility for it?**

Absolutely. It's a lovely feeling that they think you are strong enough to help carry a project, it's a lovely validation, but there's also a responsibility beyond what you are actually doing in the scenes. It's about your etiquette on set as well. That's the thing I think I have learnt the most, coming out of drama school – how to be on set and to be in a theatre company. You should know specifically

what everyone does and know that it's very much a collaboration.

**Who has really been interesting to work opposite?**

Oh different people offer very different things... Ben Whishaw: there's a simplicity about his work that I find economical and technically very beautiful to watch. Then you have the playfulness of Emma Thompson – there's always a sparkle in her eyes. There's a great skill in learning how to be as naughty as you possibly can while remaining deeply professional and feeling like you're serving the text and the work.

**How have you found working in theatre compared to your experience of it here?**

It's not actually that much different. There's lots of tea and coffee on flow and everyone smokes! Each director has a different technique, but this training is flexible enough for you to go into a rehearsal room and respond to the direction that the director and the producers want to take the piece in. It's not 'the way' it's not 'an approach'.

**We have a shared taste here rather than a shared methodology.**

Yes, which I think is very healthy because within that as an individual you are forming your own way and your own process.

I am starting to have a process that works for me. When I go into a rehearsal room it is important that I have read the script five or six times and that I have a fair idea of who the character is in terms of its social background, but then I tend to not do much more than that.

Looking back on drama school... For *Hedda Gabler* I thought "I need to go to

Norway. I won't understand her unless I've gone to Norway", but it is just not possible to try and learn everything there is to know about a character, so now I just find things that are helpful and get rid of things that are not.

**Perhaps you get more confident about your own imagination?**

Yes. There is a confidence that comes from working and from being given jobs, like I am at the moment.

**And you're being cast, so that's different in a way isn't it? Some part of you knows at drama school that everybody in the group has been sort of 'shoe-horned' into a project and often you are being cast deliberately to try and push you to do something that you might not want to do.**

Do you know what I think has happened because of that shoe-horning? A restlessness in my work. Especially when I was first auditioning and then when films I was in started to come out. I was struck by how samey everything was.

Ultimately you are on your own. You are your own business.

I don't know how successfully I have been able to steer away from that but I know that 'shoe-horning', the uncomfortableness of being put into strange places at drama school, has left in me a kind of a hunger to make sure that I'm still taking risks. Otherwise you find yourself going "oh, I'm doing that thing that I always do. It's convincing, but bloody hell it's boring!".

**It's a skill to cast I think. It's also why, I guess, many good actors don't work. Because they don't get cast. You've got to be good at getting jobs too.**

By the time you go into an audition they've already got an idea of what you look like and whether they think you are right for it. It is up to you to go in there very positively and convince them that not only should you have this part, but that you want it and that you're easy to work with. That you're responsive, you're easy-going, that you're not neurotic. They want to see that you'll come to the set on that day and just do the lines!

**What would you say that we don't do here that we should be doing?**

Good question! I think there are things that are touched upon that are not made classes of their own. It would be good to look at more of the business side of this industry and the ruthlessness in it. Once you see it for what it is that can be very freeing.



Hedda Gabler, Guildhall Production 2005

**What do you mean by that?**

That it's okay to want to make a load of money from this profession and it's okay to want to do high profile work. That there's nothing worthy about saying "I want to do great pieces and be loved for my work but I still want to be living in a bedsit doing fringe theatre but I want it to be the best fringe theatre ever".

But combined with that is how to deal with success, how to deal with starting to have an identity within this industry. And publicity – how does that work? Is it a good thing to throw yourself out there and to be seen at parties and to accept free things because it's publicity, because ultimately it will generate more work? But then does selling yourself, as opposed to a character, mean that you open a door that you can't close? I'm still trying to work out where I start and where the work starts.

**Do you ever worry when a camera's on you that if you mess it up it's going to be forty feet wide! Does that thought ever come into your head?**

Yes. At which point I'll shout "Cut!" When you're inexperienced you think to yourself 'That was really bad but I can't possibly ask to do it again because there's all these people around me and it's money and...'. But you do yourself no favours that way, and if you take the time that you need people respond very well to that. If you know that by taking that time you can deliver something much better.

**Does the thought ever become so terrifying that it starts to interfere with your concentration?**

Yes, but that's where the technique and the training comes in. This training teaches you that in moments like that you can be technical – you can add an action here or you can do a vocal exercise – there's always something that you can do in that moment that will help you re-focus. Even if it's just knowing that you need a cigarette!



Bye Bye Birdie, Guildhall Production 2005

**What is the difference between working on stage and on screen? This is a debate that goes on and on.**

I think the 'acting' is very simple and very pure. You deliver the lines to your partner with certain intentions and react to what they give you back. It is the feel of the experience subjectively which is different. In film you have to be aware of lots of other things. You have a microphone plugged into you and a camera here and a light there and a mark – and you have to get to that mark. Whereas on stage it is that much more exposing, but there is a freedom within the space and there is a consistency to it (telling a story from beginning to middle to end) which I think makes the process much easier.

**What does it mean to you when people say that you do nothing in front of a film camera?**

I don't think the 'do nothing' is actually 'do nothing'. You're miraculously seeing right into their eyes, you're seeing the thought. It's an incredibly refined skill. It becomes having to let the camera come in to you. Maybe that's what the difference is!

**What are you working on now?**

A television project called *Pillars of the Earth*. It's a book by Ken Follett. Ridley Scott is producing and we've got a great cast: Donald Sutherland, Rufus Sewell, Ian McShane, Sarah Parish,

Eddy Redmayne... Liam Garrigan\* and I have to do a rape scene!

Oh – nudity clauses. That's very important for the girls specifically. You don't have to get your boobs out.

You have to be the one who's protecting yourself. Ultimately you are on your own. You are your own business.

**So you're going to Budapest for five months. Are you looking forward to it?**

Yes I am. I've had it written into my contract that I can take Gabriel [Bisset-Smith]\* out with me, which is good...

**I know that Gabriel is writing away like a steam-engine at the moment.**

He's doing amazingly. He's just sold one of his ideas to Dominic Minghella's company for the BBC and he's working with Tony Jordan (who did *Life on Mars*) for the Red Planet production company. And his first play has been commissioned up in York.

Marcus [Stevens]\* has got a publishing deal – he's writing his autobiography. That's his creative output now. The training provides groundwork for a lot of other aspects of your creative working life other than just being an actor. You work with great texts and improve your vocabulary and that can go into other branches of the industry.

**Was working on the Woody Allen film *Cassandra's Dream* the first time that you met Ewan McGregor?**

Yes, and it was gorgeous. He was very 'Guildhall' in that he was very playful; he took the work seriously but not himself. He has this contagious child-like energy that's up all the time.

One thing that's very clear working with other Guildhall actors: it's just fun. There's a 'high five' feeling about it. Even when I'm doing a big commercial film with people like Keira Knightley, there's always a high five when someone walks through the door from Guildhall; [cheers] "Here we are! How did we get here?!"

\* Liam Garrigan graduated from the Acting course in 2003 and Gabriel Bisset-Smith and Marcus Stevens in 2005.



# Staff appointments

We are delighted to announce the following new staff appointments:



**Linnhe  
Robertson**

**Head of Vocal  
Studies**

Linnhe Robertson studied Lied Accompaniment in Germany and worked as an accompanist and assistant to Vocal Professor Kaiser-Breme at the Bayreuth International Wagner Festival. She went on to pursue a high profile career as a harpsichordist throughout the UK and Europe, performing and recording with ensembles such as the Bournemouth Sinfonietta and the English Baroque Soloists under John Eliot Gardiner. She also worked as repetiteur with the English National Opera under the Music Directorship of Mark Elder. In 1989 she was invited to take up the position as Head of Music and Director of the Young Artists' Programme at the Victoria State Opera based in Melbourne Australia, and was subsequently awarded a Churchill Fellowship in 1993.

Linnhe came to the Guildhall School in 2002 as Deputy Head of Vocal Studies. She has been Acting Head of Vocal Studies since the retirement of Robin Bowman in April 2008.

As Head of Vocal Studies, Linnhe will develop teaching programmes and performance opportunities, co-ordinate visits from international artists to the School, and oversee a large number of professorial staff.



**Alasdair  
Tait**

**Head of Chamber  
Music**

Alasdair Tait began his career as the cellist of the Belcea Quartet, touring the world and recording award-winning discs from 1998 to 2006. The quartet's work included a five-year residency at the Wigmore Hall, involving regular education work, and they were twice recipients of the Royal Philharmonic Society Award for Chamber Music Ensemble. In 2006 he was appointed Assistant Director of Chamber Music at the Royal Northern College of Music, becoming Director a year later. He is also a founder member of the Ulysees Ensemble, an international chamber group specialising in music of the 20th and 21st centuries, and holds the position of Chief Executive of the Young Concert Artists Trust.

In his new role, Alasdair will oversee the co-ordination of all chamber music coaching and performance activity across the School, leading on artistic direction and coaching methods, and developing networks with international performers, teachers and venues. He will supervise the preparation and participation of students in a wide range of performing activities including recitals, masterclasses and competitions. In particular, his role will enable chamber music students to take full advantage of the coaching opportunities presented by the School's new Centre for Orchestra initiative, which gives Guildhall chamber musicians the chance to be coached by leading LSO players.



**Claire  
Taylor-Jay**

**Deputy Head of  
Music Studies  
(Undergraduate)**

Claire has most recently worked at Roehampton University, where she was Senior Lecturer in Music and Programme Convenor. Her specialism is German music of the early twentieth-century, particularly issues of politics and gender; she is the author of 'The Artist-Operas of Pfitzner, Krenek and Hindemith: Politics and the Ideology of the Artist' (Ashgate, 2004), and has also published on Krenek, Berg, Stravinsky, Hindemith, Weill, Clara Schumann and Fanny Mendelssohn.

Claire's responsibilities will include the academic management of a portfolio of Music Studies elective modules, devising, monitoring and developing their content, and leading a team of academic staff. She also supports the Head of Music Programmes in the running of the Music Studies Department and the Undergraduate Music Programme. She will teach in a number of areas, including Tutorial Groups and History.



**Pierre  
Doumenge**

**Associate Deputy  
Head of Strings**

Pierre Doumenge currently teaches cello at the Yehudi Menuhin School as well as the Guildhall School. His new full-time role will include responsibility for management of string chamber music groups, co-ordination of modules and components of the Strings training, as well as support to the Head and Deputy Head of Strings.

# Guildhall School teaching studio dedicated to flute pioneer **Geoffrey Gilbert**

**The Guildhall School has named one of its teaching studios the Geoffrey Gilbert Flute Room in honour of former Guildhall School professor and pioneering flautist Geoffrey Gilbert (1914-1989). Gilbert, who was renowned for introducing the French Method to British flute-playing, taught at the School from 1948 to 1969 and many of his students went on to have high-profile performing careers, including Sir James Galway and William Bennett.**

The Geoffrey Gilbert Flute Room is a newly-refurbished studio dedicated to flute teaching, equipped with LCD screen, speakers, and DVD/CD player/recorder. It houses Geoffrey Gilbert's personal collection of flute music,

scores and books, retaining Geoffrey's original classification system and files. The School held a fundraising concert of performances by professors and students in February 2008 to raise donations for the room-naming.

To mark the dedication of the studio, a selection of Geoffrey Gilbert's friends and previous students and colleagues attended a lunchtime event at the School, including: William Bennett, former student of Gilbert and former Principal Flute with the LSO and RPO; Trevor Wye, former Guildhall School professor and founder of the British Flute Society; Adrian Brett, Peter Lloyd, Patricia Morris, David Nicholson, Peter Ramm, Rainer Schulein, all former students of Geoffrey Gilbert and many renowned teachers and performers themselves; Angeleita Floyd, author of a book about Gilbert and professor at University of

Northern Iowa School of Music; John Selwyn Gilbert, former BBC TV director and son of Geoffrey Gilbert; and current Guildhall School flute professors Averil Williams, Sarah Newbold, Ian Clarke and Philippa Davies.

The event included performances by Guildhall School flute students and a viewing of the Flute Room, with the chance to see some of the Geoffrey Gilbert Library and a DVD of Gilbert teaching. A light lunch was preceded by speeches by Edward Blakeman, editor of Live Music at Radio 3, who is currently editing the Cambridge Companion to the Flute, and Barry Iffe, Principal of the Guildhall School. This was followed by performances by Guildhall School ensemble Trio Anima, and performances by professors Averil Williams, Sarah Newbold, Ian Clarke and Philippa Davies.



Professors Ian Clarke, Averil Williams, Sarah Newbold and Philippa Davies

## Creating opportunities for young artists

A big thank you to the many alumni and former members of staff who responded so positively to Professor Barry Ife's recent letter asking for donations to the Guildhall School Scholarships Fund. Although it is too soon to say how much money this appeal has raised, we are delighted that so many of you have felt able to show your support for the School and our students in this way.

As many of you will have experienced first hand, each year the Scholarships Fund enables talented and dedicated students to take up their hard-won places at the School, who would not otherwise have been able to do so.

It is not too late to make a donation if you have not already done so. Remember, the government has given us all a unique incentive since it will boost all donations in support of the Guildhall School by a third under a

matched funding scheme: adding £1 for every £3 we receive, so a gift of £50 could provide the School with £83.33 (with Gift Aid and matched funding).

Further information can be found on our website at [www.gsmd.ac.uk](http://www.gsmd.ac.uk) in the 'Support the School' section. Alternatively call the Development Office on 020 7382 7179 or email [development@gsmd.ac.uk](mailto:development@gsmd.ac.uk).

❖ **Duncan Barker** Head of Development

## Guildhall Folk Ensemble hits Abbey Road



This summer the Guildhall Folk Ensemble was fortunate enough to spend an evening recording in the world-renowned Abbey Road Studios. It was a fantastic experience for everyone in the band to take in the atmosphere of the world's best known recording studios which have catered for countless musical legends from Elgar to Stevie Wonder and of course The Beatles whose iconic *Abbey Road* album cover has immortalised the nearby zebra crossing.

The Folk Ensemble, under the Leadership of Joe Broughton and Paloma Trigas recorded three tracks in Studio 1 which is often used for orchestral film-score recordings such as James Bond and Lord of The Rings. The three tracks consisted of a Bulgarian tune, a Scottish tune and the classic Albert Lee song, *Country Boy*.

The Folk Ensemble also made an appearance as part of the *Urban Sounds London '09* performance in the Barbican Concert Hall in July.

❖ **Clare Catchpole** Projects Administrator, Guildhall Connect

## Guildhall School welcomes Young Salters

In early June a group from The Salters' Livery Company took a backstage tour of the School's Silk Street Theatre. The event took place at the suggestion of the Master, Mr George Kirk, who, as a regular visitor to our performances, was keen to introduce the Company's younger members to the Guildhall School and to make them more aware of the support the Company gives to the training of young musicians.

Three tours were led by current technical theatre students, Kat Houy, Fernando Pinho and Alice Horsey, taking in not only the workshops and the stage but also the fly rig. The stage was set as a pole dancing night club for the opening night of Rossini's *La cambiale di matrimonio*, one of the two works in the summer term double bill that also included Martinů's *The Marriage*. After the tours, the groups retired to the Salters' Hall, where Richard Uttley, one of the current beneficiaries of the Salters' Company's support, gave a short piano recital to round off the evening.

Following the event, Mr Kirk commented, 'Everyone who went on the tour was very impressed with the insight into the way in which productions take place. The performance itself was as lively, challenging and wonderfully realised as ever.'

❖ **Duncan Barker** Head of Development

## Summer Gala 2009

Over 220 guests attended the 2009 Guildhall School Summer Gala on the penultimate night of the production of *Damn Yankees*. The Gala is always a fantastic opportunity to celebrate the end of the academic year in style and to support the graduating class of third-year actors in their final production on the Guildhall School stage.

The first part of the evening took place in the wonderful Barbican Conservatory and Garden Room and the second part in the School's Silk Street Theatre. Every year the Gala raises much-needed money for the School's Scholarships Fund and this year we are delighted to report that the event will contribute £10,000.

The date for next year's event has already been set as Tuesday 13 July and further details of the production will follow in the autumn.

❖ **Duncan Barker** Head of Development



## More Guildhall Artists at the Barbican

**As the School's links to the Barbican Centre and London Symphony Orchestra have grown and deepened one of the most visible signs of new performance activity reflecting the collaborative spirit has been the Guildhall Artists at the Barbican concert series. The concerts in this series take place throughout the year at 6pm in the Barbican Hall prior to LSO performances at 7.30pm and the programmes are designed to link with the subsequent orchestral concert.**

The series grew from an idea several years ago to complement the LSO/Haitink Beethoven Symphony cycle with an early evening cycle of the Beethoven Piano Sonatas played by Guildhall pianists, the success of which convinced all parties that this was a valuable collaborative venture.

[www.gsmd.ac.uk/events](http://www.gsmd.ac.uk/events)

The series has continued to thrive to the extent that in the 2009/2010 season there will be 12 concerts, as opposed to 7 in the previous season and attendances have been very healthy. Programmes centre around chamber music and recitals and the 2009/2010 programmes range from Schubert String Quartets and Lieder, the Dvořák *Wind Serenade* and two piano recitals, to celebrations of living composers John Adams and James MacMillan. Attendance is free and we look forward to you joining us at these concerts!

❖ **Ronan O'Hora** Head of Advanced Performance Studies



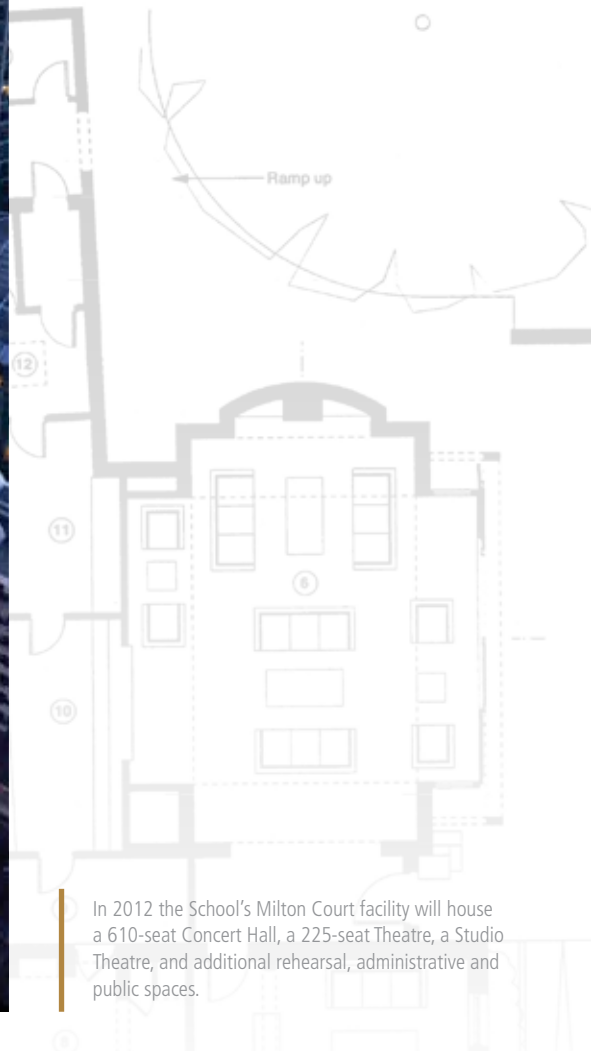
# Milton court project update...

The Head Lease for Milton Court was signed on 9 July 2009. This is an important step forward in realising the project.

The developers Heron are intending to take the project to market in September, and to start on site next spring, with a completion date of November 2012.

The timescale and key milestones for the project going forward are now estimated as follows:

|                |   |
|----------------|---|
| September 2009 | Main contract out to tender                     |
| January 2010   | Advanced ground works commence                  |
| February 2010  | Main contract awarded                           |
| April 2010     | Main works commence                             |
| November 2012  | Practical completion for the School             |
| February 2013  | Practical completion for the tower              |
| Spring 2013    | School facilities open following fit-out period |



In 2012 the School's Milton Court facility will house a 610-seat Concert Hall, a 225-seat Theatre, a Studio Theatre, and additional rehearsal, administrative and public spaces.

# Alumni Pages

Over to You Reunions Class Notes

From student to LSO joint principal in one step – Philip Cobb leads the way



21-year-old Philip Cobb will take up the position of Joint Principal Trumpet of the London Symphony Orchestra, alongside Rod Franks, from 1 September 2009. Philip has just completed his four-year undergraduate degree at the Guildhall School, where he studied with Paul Beniston and Alison Balsom - and won the award for Most Promising

Performer in the Maurice André International Trumpet Competition in 2006. He has played as soloist with the Guildhall Symphony Orchestra under Vasily Petrenko, played concertos with the Guildhall Brass Band and Symphonic Wind Ensemble and is part of the quintet Barbican Brass.

Philip has participated in a number of LSO Discovery projects as a Guildhall School student. He took part in the LSO St Luke's Brass Academy in 2008 and was the winner of the Candide Award - a bursary awarded to a student who, in the opinion of the LSO Principals, shows the most musical promise during the Brass Academy week. The Centre for Orchestra project run with the Guildhall School and the Barbican Centre, has offered Philip opportunities to develop strong links with the Orchestra. In recent months he has played alongside young musicians from East London in the LSO On Track programme working with talented youngsters from ten East London boroughs.

Delighted with his new appointment, Philip said "As a kid I grew up listening to this orchestra and even then wanted to be in it. To have accepted the chair is a massive privilege for me and I am really looking forward to working with the fantastic musicians in the LSO".

Rod Franks joined the LSO in 1988 and has shared the Principal Trumpet chair since 1990 with Maurice Murphy, who has now retired. Philip Cobb has played on trial in the London Symphony Orchestra in recent concerts conducted by the Orchestra's President Sir Colin Davis. Rod Franks commented, "The LSO has at long last found a superb Principal Trumpeter in 21-year-old Philip Cobb, a talent beyond his years... a level headed chap who will have total support of the whole orchestra and its brass section, who are looking forward to his arrival in September. He will be an asset to the Orchestra for many years to come."

In 2007 Philip released his debut solo CD *Life Abundant* with the Cory Band and Organist Ben Horden.

❖ **Rachel Dyson**



## Subscribe to the Guildhall Alumni Ezine

The Alumni Ezine is a brief electronic magazine which is emailed to all subscribers approximately six times a year, bringing you the most recent alumni and school news stories, highlighting forthcoming events and promoting new releases (albums, books etc).

To subscribe, send an email to [alumni@gsm.d.ac.uk](mailto:alumni@gsm.d.ac.uk) quoting 'Ezine subscribe' in the subject line.



## Documentary-maker appealing for sources of info about Marian McPartland



**Marian McPartland (née Margaret Marian Turner) was at the Guildhall School 1935–1938 and made a Fellow in 2007.**

For my documentary film in progress, *In Good Time, The Piano Jazz of Marian McPartland*, I am looking for any films, videos, photographs, concert programs, and ephemera on McPartland (Turner). She also performed with Billy Mayerl 1938–39.

My film traces McPartland's career as a pioneering woman jazz musician and composer. Now 91, McPartland is seen playing in clubs, concerts, and on her National Public Radio show, *Marian McPartland's Piano Jazz*, featuring top ranked guest musicians. She is a National Endowment for the Arts Jazz Master and Living Jazz Legend and is in the National Radio Hall of Fame.

If you have any visual materials on Marian McPartland (Turner) or wish to learn more about the film please contact: Films by Huey, 103 Montrose Ave, Portland, ME 04103, USA. [huey@filmsbyhuey.com](mailto:huey@filmsbyhuey.com), [www.filmsbyhuey.com](http://www.filmsbyhuey.com).

## Toby Bricheno

### *What I can tell you about...*

### Composing for stage and screen.

#### Many young composers want to write music for TV, film and the stage. But where to start?

Here are my 5 top tips for fledgling composers looking to break into these areas.

- Register with Talent Circle, [www.talencircle.org/](http://www.talencircle.org/) (free) and/or <https://shootingpeople.org/> (yearly fee) where daily bulletins are sent out from film makers, some of whom need a composer. Try approaching film schools and enquire about working with the students on their projects. I had success approaching a local theatre company when I was still a student.
- Listen to the work of established film and television composers and get a feel for film and TV music – you can buy most soundtracks on iTunes and you can also listen to them for free on Spotify. Listen, absorb and compose.
- Send out demo CDs to potential collaborators. CDs are still the best way of presenting your music – the director can listen to it in the car, in the living room and so on. However, don't send out a 'catch-all' demo CD with myriad styles – get as much information as possible about the genre and mood of the film/play and tailor your demo CD accordingly.
- Most importantly of all – don't wait for the world to beat a path to your door. Go to theatre productions and film screenings and network as much as possible.
- Speaking of networking, get a decent-looking business card made up – are any of your friends good at design?

**Toby Bricheno graduated from the Guildhall School in 1990, having studied composition with Buxton Orr and film and TV music with Francis Shaw.**

**He composes music for television and film as well as library music and lectures at the Academy of Contemporary Music in Guildford.**

## Guildhall alumni help Combat Stress

On 22 September 2009 a very special concert will take place at 7.30pm in St John's Smith Square, London to commemorate the 90th Anniversary of the charity Combat Stress. The concert will include a brass ensemble of Guildhall School of Music & Drama alumni including musicians from several London Orchestras, session and West End players and teaching staff from the School. The concert will be directed by David McCallum (Co-Principal Trumpet in the BBC Concert Orchestra) and there will also be guest speakers and the Fanfare Team of the Royal Artillery Band.

The concert is being arranged by Simon Sturgeon-Clegg and David Ward, both freelance trumpeters who graduated from the School in 2005 and 1990 respectively, and will include a programme that is appealing to all interested in brass chamber music. This will be a unique event and fitting tribute to the fantastic and extremely important work Combat Stress does looking after veterans of all the Armed Services and Merchant Navy who are having difficulty coming to terms with their experiences. The concert begins with Richard Strauss' famous *Festmusik der Stadt Wien* featuring Kate Moore, Principal Trumpet of the BBC Concert Orchestra. The main body of music chosen has been taken from the repertoire made famous by the Philip Jones Brass Ensemble, *Londonderry Air* (Graham Lee, former Principal Trombone, Royal Philharmonic Orchestra, Solo Trombone), *Trumpet Tune & Air* (Paul Beniston, Principal Trumpet, London Philharmonic Orchestra, Professor of Trumpet and Paul Archibald, Head of Wind, Brass and Percussion, solo trumpets), the original work *A Londoner in New York* by the Guildhall School graduate and famous composer of many TV soundtracks (*Ground Force*, *Soldier, Soldier & Tom Jones* to name a few), Jim Parker. The concert will also have moments for reflection with the Royal Artillery Fanfare Team providing trumpets for *Sunset* and the *Last Post* as well as lighter moments with the famous *Post Horn Galop*. The organ will also be used and the finale of the concert will be the magnificent final movement of Saint-Saëns *Organ Symphony* accompanied by full brass band.

Prior to Simon's studies at the Guildhall School he was a member of the Royal Artillery Band most memorably playing on Arromanche Beach at the Fiftieth Anniversary of D-Day in 1994. He has a connection with Combat Stress in that his wife Dr Imogen Sturgeon-Clegg is a Psychologist at Tyrwhitt House, Leatherhead, which is one of three treatment centres that Combat Stress operates to treat veterans with psychological injury.

This concert will provide a hugely enjoyable evening for both those who are already familiar with the brass ensemble repertoire and those who would like to discover it, and that celebrates a very worthy cause. Ticket information can be found at the St John's Smith Square website [www.sjss.org.uk](http://www.sjss.org.uk) or by phoning the Box Office on 020 7222 1061

❖ **Simon Sturgeon-Clegg** Trumpet 2005

## Recent

### Drama (Acting and SMTT)

Classes of 2007 & 2008 and graduating class of 2009

### Damn Yankees 1984

Cast and crew



### Music AGSM

Classes of 1972-4

## Coming Up

### Drama Performers Course

Class of 1969, 40th Anniversary

### 3rd Annual Guildhall School US Reunion, New York

(all alumni welcome)

### Music GGSM

Class of 1983, 30 years since beginning the course

If you would like further information about any of the above, or are planning a reunion that is not listed, please contact the Alumni Office.



## Unrivalled camaraderie



Oh! What a Lovely War, Guildhall School 1972

40 years? Can it really be 40 years since I first bounced up the steps to the old Guildhall building in John Carpenter Street, EC4. Actually, if you count the audition, it's a bit longer. Yikes!

In those days, arrival at the old school meant a greeting from Brian, who was Head Porter, and George, surely the most helpful person in the known Universe. If you needed to go up a floor or two, Australian Ted was there to take you in the lift. Ted's favourite line was 'Ooooo Jools...all that meat and no potatoes!' (Insert the appropriate name for every girl that braved the lift!)

I was on the Drama Teaching course...like most of my contemporaries, the only way we could get a grant for anything to do with Drama...although few of us wanted to teach.

Memories turn to classes with Sexy Remy (Walters), who taught us all we needed to know about discipline in the theatre. Class starts at 10am? Door closed at 10am. Arrive 10.01? No entry. No excuses. End of.

Microphone Technique with Alaric Cotter was right up my street. I'd always wanted to do radio acting and, years later, had a delightful time on the Radio Drama Company at the BBC, only leaving because I was turning away too much voice-over work (unthinkable!) And since then life has been spent almost entirely behind the mic doing radio and TV commercials, corporate and medical reads, phone systems, drama...and I can still be heard in the tubes on the Piccadilly line.

But my strongest memories are of unrivalled camaraderie. The ground floor reception of the old school was a great meeting place, as was the canteen and, later on, the bar. The Student Theatre Society brought together both drama and music students. During my time we did *Oh! What A Lovely War* and a musical *Alice In Wonderland* during which I got to sing (I was offered free lessons by a singing student who thought I should do something with my 'messy soprano') and, at some stage, I remember staying awake most of one weekend as a bunch of us who could write music were pressed into service to copy out band parts. I can't imagine that my training days could have been any happier.

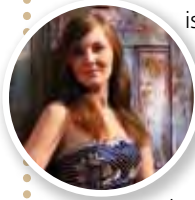
❖ **Julie Berry** Drama Teaching 1974

## Music

### **Linda Bärlund** (Violin 2009)

Linda has been appointed second violin tutti by the Orchestre de la Suisse Romande and will be moving to Geneva during the summer to start work in September 2009.

### **Veronica Ilinskaya** (Piano 2005)



Veronika Ilinskaya is releasing a debut CD with Landor Records in September 2009. It includes the

Scriabin Piano Concerto played with the City of Birmingham Symphony Orchestra and solo works by Prokofiev and Medtner. In 2009 and 2008 she was awarded the Solti Foundation Career Development Award and invited to take part in the 2008 International Holland Music Sessions. A regular participant in competitions, Veronika was awarded the Gold Medal at the Marlow Festival Competition in 2008.

Veronika made her first appearance with the City of Birmingham Symphony Orchestra in 2007, performing before an audience of five thousand guests on the final night of the Henley International Festival for Music and the Arts. She also performed twice for the Chelsea Festival in London and completed last season performing in Vancouver, Canada.

### **Benjamin Ellin** (Composition 2002)

Conductor and composer Benjamin Ellin is currently Artistic Director and Principal Conductor of EMFEB (Every Music For EveryBody), Musical Director at Thursford, Principal Conductor of the Slaithwaite

Philharmonic Orchestra and Director of Music at the Pembroke Academy of Music, London.

In 2007 he was awarded the Public Prize and the First Prize from the inaugural Evgeny Svetlanov International Conducting Competition in Luxembourg and subsequently made his debut with the Luxembourg Philharmonic.

In 2007 Benjamin became the first classical composer to sign a deal with the Prince's Trust Music Publishing whilst also featuring in BBC Music Magazine in their *Rising Stars* feature.

[www.benjaminellin.com](http://www.benjaminellin.com)

### **Olivia Grant** (Junior Guildhall 2002)

Originally trained as a dancer, Olivia came to Guildhall to study singing before heading off to Oxford University where she began acting. After graduation Olivia got an agent and began to get work.

Her first big acting job was in the 2007 film *Stardust* opposite Mark Williams. She has recently appeared in the BBC flagship series *Lark Rise to Candleford* and *Personal Affairs* and has recently finished filming *Mr Nice* in which she will appear alongside fellow Guildhall alumni Rhys Ifans and David Thewlis.

### **Rhys Meirion** (Opera 1999)

Tenor Rhys Meirion launched a music festival in aid of Hope House Hospice in June this year. The three-day event was such a success that plans are already underway for 2010.

Nearly 9,000 people flocked to Gwysaney Hall near Mold to watch a variety of comedy and musical performances, from choirs and classical artists, in the Festival of Hope (Gwyl Gobaith).

**Andrew Quartermain**

(Piano 1997)

Andrew Quartermain has been appointed Chief Executive of Pro Corda. He will be the first holder of the post, which was created as a result of the music school's rapid expansion. A concert pianist and chamber musician, Andrew has been a member of Pro Corda's coaching staff for 12 years.

**Rachel Ramos (née Attwell)**

(Piano 1996)

Rachel Attwell married Luis Ramos on 28 July 2008. Their first child was born earlier this summer.

**Elizabeth Walker**

(Flute 1989)



Elizabeth has recently recorded the Telemann solo Fantasias on modern flute. PAN Magazine wrote "Elizabeth Walker...

is an ideal interpreter and has brought to [the Fantasias] her experience, dedication, expertise and a scholarly approach in the making of this significant recording".

[www.lizwalker.co.uk](http://www.lizwalker.co.uk)

**Fiona Bennett** (Piano 1983)

Fiona Bennett is arranging a reunion for the Music GGSM class of 1983 (and anyone who knew them) on 25 April 2010. She would be delighted to hear from anyone who would like to attend or who might be able to help her trace her classmates. She can be contacted by phone on (01635) 201700 or her work e-mail [fiona@fabmusicagency.co.uk](mailto:fiona@fabmusicagency.co.uk)

**Paul Barker**

(Piano/Composition 1978)

Paul Barker is a successful composer, author and academic. He is also Professor in Music Theatre at Central School of Speech & Drama.

Paul's recent work, *El Gallo*, will receive its UK premiere at the Brighton Festival in May 2010. *El Gallo* is an opera for actors commissioned by Teatro de Ciertos Habitantes, with 6 actor-singers, 2 string quartets (optional) and no text, which had its world premiere in Mexico City in March 2009.

**Peter Dyson** (Horn 1975)



Peter Dyson celebrated 30 years as 4th horn with the City of Birmingham Symphony Orchestra on 13 August 2009.

Peter was awarded a scholarship to the Guildhall School in 1971 where he studied the horn with Ivan David Gray, Anthony Halstead and Anthony Chidell. He was awarded the Ian Whitfield Memorial Prize for horn playing in 1972.

After leaving in 1975 he was appointed 4th horn with the Sadler's Wells Royal Ballet Orchestra before joining the CBSO. Peter has played low horn and Wagner Tuba with most of the orchestras in the UK, notably the LSO and the Philharmonia.

He is professor of horn at Birmingham Conservatoire and is Honorary Secretary of the British Horn Society.

Peter is in collaboration with fellow Guildhall alumnus Steve Reading in compiling a new series of 'Complete Horn Parts' of Symphonies in score form as part of the WMPS Music Horn Series.

**Sir James Galway**

(Flute 1961)

Sir James was honored with a Lifetime Achievement Award at the National Flute Association's 37th Annual Convention in New York in August.

Drama

**Rhiannon Harper** (Technical Theatre 2006)

Rhiannon won the Stage Management Association award at the ABTT show as part of a team from the Donmar Warehouse.

**Nicholas Lundy** (Technical Theatre 2005)



Nicholas is a draughtsman and has worked on the set construction of various West End shows including Lion King, Les Miserables and Joseph and the Amazing Technicolour Dreamcoat.

During his work experience placement Nicholas got involved in doing some draughting and really enjoyed it, so he took the chance to ask for a job. He was told to come back when he had finished his degree. He did and his first job was working on the new production of Evita which went into the Adelphi Theatre.

Since then Nicholas has worked on a total of 120 shows in five years.

**Paula Stephens** (Acting 1996)

Paula runs her own company, The Orange Hat, which is dedicated to music and story-telling for pre-school children.

**Daniel Watkins**

(Technical Theatre 1992)

In 2002 Dan formed The Production Desk with colleague Paul Hennessy. Their thriving company operates from its Central London office specialising in project, production and design management for theatre and corporate events.

**Conleth Hill** (Acting 1988)

Conleth Hill is the latest Guildhall alumnus to play a leading role in a film by Woody Allen. In *Whatever Works* he is cast as one of a group of disparate New Yorkers who learn that there really are no rules when it comes to love.

**David Wicks**

(Technical Theatre 1982)

David Wicks is currently working with Stage Electrics as a Production Manager on some very exciting worldwide projects.

After graduating, he secured a position of Production Carpenter with Kent Opera. A move to the Adelphi in 1985 as Stage Director opened many new avenues in Freelance work including many West End shows and organising major charity galas.

David moved to Swindon in 1990, at first running his own scenery building and event management business and later becoming the Technical Manager at the Wyvern Theatre where he was able to put all his production management, designing and building skills to good use, winning the "Encore" Technical Manager of the Year Award in 1998.

**Amanda Muggleton**

(Speech & Drama 1973)

Amanda Muggleton has opened an acting school with her friend and colleague Bernadette Eichner in Sydney, Australia. Scene and Heard was established in response to their long-held desire to share the joys and benefits of drama training with young people as well as repeated requests from local parents for such an opportunity for their children. [www.sceneandheard.com.au](http://www.sceneandheard.com.au)



**Leonard Davis** studied violin and viola at the Guildhall School during the 1930s but was forced to postpone the launch of his musical career when he was

called up. He drove armoured vehicles across Europe throughout the war (a violin in his toolbox at all times).

As a freelance viola player he played for concerts, broadcasting, recording and television in the BBC Symphony, Welsh Symphony and Concert Orchestras and the West of England Players (BBC Bristol). In London he played with the RPO, LSO, LPO, Sadlers Wells Opera Orchestra and for numerous ballet and West End productions.

The list of conductors and soloists with whom he worked includes Beecham, Boult, Sargent, Monteaux, Stokowski, Kripps, Kempe, Horrenstein, Previn, Davis, Gibson, Rattle, Menuhin, Heifetz, Perlman, Ogden, Pritchard, Elder, and Eugene and Leon Goosens as well as countless others.

Leonard wrote that he was particularly proud of two achievements in his long career: founding Goldsmiths Youth Orchestra and writing his book *Practical Guidelines for Orchestral & Choral Conducting*.

During his studies Leonard was loaned a viola by the School. Last year, Leonard kindly donated both his violin and viola to afford future generations of students the same opportunity that he had.



**Darren Fox**, tenor, studied singing at Guildhall between 1988 and 1991 with Margaret Lensky and David Pollard.

His operatic roles included – Tamino in *The Magic Flute*/ Ferrando in *Così fan tutti*/Don Jose in *Carmen* plus many more. His work in contemporary opera included *Pirates of Penzance*, *Yeoman of the Guard*, *Black and Blue* and *Clockwork*. Amongst many opera companies, he sang for English National Opera, English Pocket Opera and The Royal Opera House.

Darren performed regularly in recitals and concerts. He sang with the Royal Philharmonic Orchestra and the London Symphony Orchestra. Towards the latter part of 2008 he had begun rehearsals for *The Beggar's Opera* at the Royal Opera House.

He was a unique talent. His rich warm voice was an inspiration to any listener. He also had a gift for comedy. I was lucky to have enjoyed him as one of my closest friends at

college. He is greatly missed by family, the profession, and friends old and new.

❖ **Kate Shortt** Cello PCS 1990

**Professor Carola Grindea** was a hugely influential piano teacher, whose concern for the stress that can be put on players led her to found the International Society for the Study of Tension in Performance (ISSTP).

A professor of piano at the Guildhall School for 21 years, Grindea concluded that many injuries common to musicians were the result of misuse rather than overuse of the body. She developed a breathing technique to encourage relaxation and aimed at a perfect alignment of head, neck and back to produce an ideal state of balance within the body.

Carola Grindea emigrated to London at the outbreak of World War II, armed only with the telephone number of Myra Hess. During the war she worked in the Romanian section of the BBC at Bush House. Grindea began taking pupils once the war was over and in 1968 she was appointed by the Guildhall School.

In addition to the ISSTP, she organised international conferences on health and the performing arts, set up the first music medicine practitioners' course and founded the European Piano Teachers' Association.

In 2008 Grindea published *Great Pianists and Pedagogues*, a collection of conversations with such performers as Vladimir Ashkenazy and Murray Perahia.

**Dr Harry Holmberg** was chairman of the Division of Fine Arts at Chadron State College, Nebraska for more than 20 years before he retired in 1982. He was known around campus for his wry sense of humour and high energy. Born in Chicago in 1917, Holmberg became a drummer as a teenager and said he earned enough money playing for dance bands to put himself through both his bachelor and masters degrees at Northwestern University.

Having been a music officer during World War II he stayed in London and took graduate work at the Guildhall School where he continued his studies and directed a brass band. On returning to the United States he earned a doctorate in music education and audio visual before being offered a job at Chadron State College in 1953, where he remained for the rest of his career.

Nearly a decade after his retirement, Dr Holmberg took a Computer Science course at Chadron State and then voluntarily taught

scores of adults how to use computers. Past the age of 90, he was still a member of the Chadron Civil Service Commission and played percussion in the Chadron community band.



**Mollie Sugden** endeared herself to television viewers as Mrs Slocombe of the *Ladies Separates and Underwear* department in the long-running sitcom

*Are You Being Served?*

Mary Isobel (Mollie) discovered comedy at the age of four when a woman read a poem that made people laugh at a village concert. After leaving school she went to work in a munitions factory and later, having been made redundant, she attended the Guildhall School.

After graduating she spent eight years in rep with a company that included Eric Sykes and Roy Dotrice, then took small roles on radio and television. Before *Are You Being Served?* she appeared with Benny Hill and in *Z-Cars*, *Up Pompeii!*, *The Goodies*, *Steptoe and Son* and, in 1968, five episodes of *Jackanory*.

In the early 1990s Mollie found herself acquiring cult status in the US after American television ran repeats of *Are You Being Served?*. In 1993 she appeared as the Duchess of Krakenthorp in Donizetti's *La Fille du Regiment* for San Francisco Opera. In 2002 a tribute programme, *Celebrating Mollie Sugden*, was aired on American PBS stations.

Mollie Sugden was made a Fellow of the Guildhall School in 1981.

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